

DEAD OF NIGHT

EPISODE FOUR

DEATH CANCELS ALL DEBTS

BY PETER DRAPER

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BBC-2
COLOUR

CAMERA SCRIPT
02152/2140

'DEAD OF NIGHT'

Producer: Innes Lloyd

Script Editor: Louis Marks
Assistant to Producer: Ella Slack

EP 4 "DEATH CANCELS ALL DEBTS"

by
Peter Draper

DIRECTED BY BRIAN FARNHAM

Designer: Gerry Scott

T.M.I.	Nigel Wright
T.M.II.	Peter Booth
Sound Supervisor	Derek Miller-Timmins
Grams.	Mike Bartley
Vision Mixer	Graham Giles
Senior Cameraman	Rodney Taylor

Crew 3

P.A.	Brookie Brookstone
A.F.M.	Pauline Bullock-Webster
Assistant	Joan Atkinson
Make-Up Supervisor	Lyn de Winne
Costume Supervisor	George Ward
Floor Assistant	James Piner

SATURDAY 17th JUNE 1972

STUDIO TC3

2.00 - 7.00 p.m.
7.00 - 8.00 p.m.
8.00 - 10.00 p.m.

Camera rehearsal
DINNER
Camera rehearsal

SUNDAY 18th JUNE 1972

11.00 a.m. - 1.00 p.m.
1.00 - 2.00 p.m.
2.00 - 6.00 p.m.
6.00 - 7.00 p.m.
7.00 - 7.30 p.m.
7.30 - 10.00 p.m.

Camera rehearsal
LUNCH
Camera rehearsal
DINNER
Lineup
RECORD on
VTG/6HT/79684

1 X 2 6 11 7 2

CAST

Powys Jubb SEBASTIAN SHAW
Mariella Jubb NORA SWINBURNE
James Halt DAVID BARON
Vanessa KATYA WYETH
Clockmender CHARLES LAMB
Florence LUCY GRIFFITHS
Mrs. Denfield MARJORIE WILDE
Mr. Denfield PRESTON LOCKWOOD
Mrs. Simon GLADYS SPENCER
Mr. Simon GRAHAM LEAMAN
Mrs. Walter DORIS LITTLEWOOD
Mr. Walter FRANK LITTLEWOOD
Girl at Piano PENNY FREESTONE
Party Guests PIP
MICHAEL TORRES

TECHNICAL REQUIREMENTS

Cameras

1 Pedestal
2 Pedestal
3 Pedestal
4 Nike
5 Pedestal

4 Booms

Fish poles

"DEATH CANCELS ALL DEBTS"

RUNNING ORDER

Page	Scene	Shots	Cameras/Sound	L'ing	Cast
1	<u>Telecine 3</u> 7. INT. DINING ROOM	1-7	5A-A1-1A-B1 2A	D	James Mariella Florence
PAUSE					
4	<u>Telecine 4</u> 8. INT. STUDY	8-9	4A-C1-3A	D	Jubb
BREAK 1: Re-set props Dining Room. 1 to B 3 to B Strike piano Study. 2 to B 4 clear 5 to B					
6	15. INT. DINING ROOM	10-18	5B-A1-1B-B1 2B	D	James Mariella
PAUSE: 2 to C					
9	<u>Telecine 5</u> 16. INT. STUDY	19-33	3B-2C-C1-1C	D	Jubb James
BREAK 2: Re-set props. 1 to D, 2 to D, 5 to A					
13	22. INT. DINING ROOM	34-36	5A-A1-B1-1D	D	James Mariella Jubb VO
PAUSE: JAMES to Study					
15	23. INT. STUDY	37-39	3B-C1-2D	D	Jubb James
BREAK 3: Re-pos. Artistes, Props					
	<u>Telecine 8</u>				

Page	Scene	Shots	Cameras/Sound	L'ing	Cast
20	25. INT. LANDING (FLOOR)	40	B2-5C-A2	D	Jubb James Mariella Clock-M Florence
	26. INT. JUBB'S BEDROOM	41-48	1E(Landing) 3C-D1-2E Fish pole	D	Ditto
BREAK 4: Re-pos. Artistes 1 to C, 2 to F, 3 to D Set piano Study					
22	27. INT. STUDY	49-56	3D-A3-2F-C2 1C & 3E (Landing)	D	Jubb James
BREAK 5: Costume change JUBB, JAMES, MARIELLA. Props. 1 to L, 2 to G, 3 to F, 4 to B, 5 to D					
26	9. INT. LANDING (FLOOR)	57-58	D2-3F-2G Fish pole	Eve	James
PAUSE: JAMES to Stairs 2 to B, 3 to L					
	9A. INT. LANDING (ROSTRA)	59	4B Fish pole	Eve	James
PAUSE: JAMES to Dining Room					
	10. INT. DINING ROOM	60-65	A1-5D-1L-B1 3L-2B	Eve	James Jubb Mariella
BREAK 6: Re-pos. Artistes. 1 to F, 2 to A Strike chairs, table. 5 to E, 3 to C Set backing flat Dining Room.					
29	11. INT. DINING ROOM	66-81	A1-5E-B1-1F 2A	N	James Jubb Mariella

Page	Scene	Shots	Cameras/Sound	L'ng	Cast
31	12. INT. JUBB'S BEDROOM	82	3C-D1	N	-
BREAK 7: Costume change MARIELLA, JAMES. 1 to G, 2 to F Set chair and table, Study. 3 to D, 5 to caption?					
33	34. INT. STUDY	83-89	3D-D3-2F-C2 1G	D	Mariella James
BREAK 8: Set up final shot. 1 to H, 2 and 3 clear					
<u>Telecine 13</u>					
38	35. INT. STUDY	90	1H + T/J	D	Girl
BREAK 9: Costume change MARIELLA, JAMES, JUBB. 1 to B, 2 to B, 5 to D					
41	17. INT. DINING ROOM	91-97	A1-5D-1B-B1 2B	N	Mariella James Jubb 6 Guests
44	17A. INT. DINING ROOM	98	A1-B1-2A	N	Ditto
BREAK 10: Costume change MARIELLA, JAMES, JUBB. 1 to H, 2 to H, 3 to G, 4 to C, 5 to F					
<u>Telecine 6</u>					
50	1. INT. JUBB'S BEDROOM	99- 101	3G-D1-2H + T/J	N Moon	Jubb
PAUSE: Re-pos. JUBB to Kitchen. 2 to J					
51	2. INT. KITCHEN	102	5F-B4	N Moon	Jubb
PAUSE: JUBB to Stairs. 5 to G					

Page	Scene	Shots	Cameras/Sound	L'ing	Cast
	<u>Telecine 1</u>				
52	3. INT. LANDING (Rostra)	103	4C Fish pole	N Moon	Jubb
PAUSE: JUBB to Study					
53	4. INT. STUDY	104	1H-C1	N Moon	Jubb
PAUSE: 1 change shot					
	<u>Telecine 2</u>				
54	5. INT. STUDY	105- 107	1H-C1-1C	N Moon	Jubb
55	6. INT. LANDING (FLOOR)	108- 111	D2-2J-5G-B3	N Moon	Jubb Mariella
PAUSE: Set up cutaways for Sc. 4 & 5					
	<u>Telecine 3</u>				
57	5A. INT. STUDY (mirror shot)	112	1H	N Moon	-
PAUSE: Re-pos. 1 to J					
	4A. INT. STUDY (Jubb cutaway)	113	1J	N Moon	Jubb
BREAK 11: Re-pos. Artistes, Props. 3 to H					
58	13. INT. JAMES' BEDROOM	114	3H & D1	N Moon	James Jubb OV Mar. OV
59	14. INT. LANDING (FLOOR)	115	B2-2J-A2	N Moon	James Jubb Mariella
BREAK 12: Re-pos. Artistes, Props. 2 to K, 1 to H, 3 to J					

Page	Scene	Shots	Cameras/Sound	Light	Cast
61	18. INT. JAMES' ROOM	116-120	3J-D4-2K	N	James
63	(No sc. 19 or 19A) 20. INT. STUDY	121	1H-C1	N	Jubb
PAUSE: 1 to 0					
	20A. INT. STUDY (mirror shot)	122	C1-10	N	Jubb
(No sc. 21) BREAK 13: Re-pos. Artistes, Props. Set bookcase, table, chairs in Study. 2 to J 4 to D					
65	24. INT. JAMES' ROOM	123	3J-D4	N Moon	James
66	24A. INT. LANDING (FLOOR)/STUDY	124	B2-2J (Landing) A3-C (Study)	N Moon	James Mariella Jubb
PAUSE: JAMES and JUBB to rostra.					
69	24B. INT. LANDING (ROSTRA)	125	4D Fish Pole	N Moon	James Jubb
BREAK 14: Re-pos. Artistes, Props. Costume change JAMES. 1 to K, 2 to L, 3 to K, 4 to C, 5 to H					
70	<u>Telecine 9/</u> 28. INT. JAMES' FLAT	126-130	5H-3K-B5-D5 2L	N	James Vanessa 2 Guests
72	29. INT. STUDY	131	1K-C1	N Moon	Jubb
(No sc. 30-31) PAUSE: JUBB to rostra					

Page	Scene	Shots	Cameras/Sound	L'ng	Cast
74	<u>Telecine 11</u>				
	32. INT. LANDING (ROSTRA)	132	4C Fish pole	N Moon	Jubb
	33. INT JAMES' FLAT	133	3K-D5-B3	N	James Vanessa
	<u>Telecine 12</u>				

"DEATH CANCELS ALL DEBTS"

by

Peter Draper

TELECINE 3 / TO BE EDITED IN /

Exts Drive of Jubb's
House. Day

A local taxi is drawing
up at the front door.
Out of it gets JAMES HALT,
pays the DRIVER, then
goes to the front door
and rings the bell.

He carries a coat, a
small suitcase, another
case that looks like a
small suitcase and a
portable typewriter.

The maid, FLORENCE, opens
the door.

END TELECINE 3

1. 1. A 5A-/A1/-1A-/B1/-2A
MS mirror/
mantel-
piece/
clock 7. INT. DINING ROOM. JUBB'S HOUSE.
DAY.
See HALT
reflected (IT IS A LARGE ROOM
WITH FRENCH WINDOWS
OPENING ON THE GARDEN.
AT ONE END THE TABLE,
AT THE OTHER COMFORTABLE
ARMCHAIRS, ETC.
He enters
shot R.
A move into/
next shot soon/
END TELECINE 3

A1/B1

GRAMS.

Clock

ticking

Distant

birds

(5 next)

FAN HALL D.,
see picture

JAMES HALL, A YOUNG
AMERICAN OF ABOUT
THIRTY, IS STANDING
WAITING. HE IS
THE EDITOR OF A
SMALL BUT INFLUENTIAL
LITERARY MAGAZINE.
HE MOVES ABOUT
LOOKING AT THINGS.

2. 5 on his
turn/
MRS JAMES

MARIELLA
enters R.
b/g

WHEN THE DOOR OPENS
AND MARIELLA COMES
IN, SLIGHTLY BUSTLING
AS IF SHE HAD A GREAT
MANY THINGS TO DO)

She comes
to camera,
HOLD 2s

MARIELLA: Ah, good morning, Mr. ...
er ...?

JAMES: Halt ... James Halt. Mrs.
Jubb?

MARIELLA: Yes, how do you do?

JAMES: I can't tell you
how honoured I feel that your husband
has agreed to be interviewed, I
have always considered him your
country's greatest living novelist.
And your great kindness in having
me to stay with you like this/...

3. 1 A on her
turn/
MRS JAMES/
MARIELLA
across
table

MARIELLA: (SLIGHTLY EMBARRASSED) Not
at all, Mr. err.

JAMES: I don't know whether he's
told you, in my letter I explained
I'm doing a series of critical
essays on living writers of
international repute for the magazine.

(MARIELLA NEVER
REALLY LISTENS
TO ANYTHING, SHE
IS CHARMING, BUT
HER MIND ALWAYS
SEEMS TO BE SOME-
THING MORE IMPORTANT
THAT SHE IS BEING
PREVENTED FROM
GETTING ON WITH)

MARIELLA: For your magazine ...
yes ... how interesting ...

4. 5
O/S 2s rev.
MARIELLA,
JAMES/
MARIELLA

JAMES: Your husband was my first
choice in drawing up my list.

MARIELLA: How very kind, we've put
you in the guest room overlooking the
garden.

JAMES: I'm sure it will be very nice.

Let her
go to rear

MARIELLA: I'll get Florence to take
you up.

(SHE STARTS TO
MOVE SLOWLY TO DOOR.
HE DOESN'T FOLLOW)

I'm sorry.
JAMES: /And you, of course, are the
famous, 'Martine'.

5. 2 A
MS JAMES

PAN him R.
to 3s
seeing
FLORENCE
in b/g
thru door

MARIELLA: (LAUGHS DISMISSIVELY) Ohh,
I'm not really very famous, my name
is actually Mariella.

JAMES: But he called you 'Martine'
in all the novels.

MARIELLA: ... Yes.

JAMES: When will it be possible, do
you think, for me to meet the Great
Man?

(MARIELLA, A LITTLE
THROWN BY 'THE
GREAT MAN' BIT:)

6. 2 4
MS MARIELLA
7. 2 4
MS MARIELLA
MARIELLA: Well of course he, er, spends
most of the day in his room ...
(AWKWARDLY) ... working/ I think the
only thing you can do, Mr. Halt, is to
find something to occupy yourself until
he's ready ... No-one could say when
that might be. / An! Florence. Would
you show Mr. halt to his room.

TELECINE 4: TO BE EDITED IN

Ext/Int. The View from Jubb's Study. Day.

LOOKING DOWN into the garden.

JAMES is standing gazing at an ornamental fishpond, (or flower bed). He gazes for some time, then looks at his watch.

He wanders idly toward the seat in the alcove. On it are some papers and a book. JAMES picks them up, as if not very interested and takes up his pen to make corrections. He is occupying himself, half-heartedly.

END TELECINE 4.

DOWNSTAGE BOOKCASE,
CHAIRS & TABLE OUT

8.

3

A

4A- / C1 - 3A

/ C1

MIS

JUBB

8. INT. JUBB'S STUDY. DAY.

at window,
whisky
bottle f/g

(JUBB, STANDING AT THE WINDOW LOOKING DOWN AT JAMES.

WE HAVE BEEN WATCHING JAMES FROM JUBB'S P.O.V.

HE WATCHES INDIFFERENTLY.

See business

THEN JUBB TURNS BACK TO HIS DESK. HE PICKS UP A HALF-FULL BOTTLE OF WHISKY AND POURS A VERY LARGE MEASURE INTO THE NOT YET EMPTY GLASS ON HIS DESK.

HE PICKS UP THE GLASS AND SIPS, AS HE TURNS THE PAGE IN A LARGE

9.

4

A (over 3's cable) BOOK.

High - not to

mention the piano! - Album.

IT IS A PHOTOGRAPH ALBUM. OLD SEPIA, OR FADING, PHOTOGRAPHS.

(Break next)

CRANE DOWN
to see
JUBB's face

JUBB GAZES AT THEM,
BORINGLY.

JUBB IS DRUNK. NOT
OVERTLY, BUT IN THE
WAVERING OF SMALL
MOVEMENTS. IT IS THE
DRUNKENNESS OF A MAN
FOR WHOM HEAVY DRINKING
IS A NORMAL WAY OF LIFE.
HIS EYES SLIGHTLY
HOODED FROM ALCOHOLIC
SELF-PITY AND A KIND OF
ANGER.

HE TURNS A FEW PAGES
IDLY, THEN SLAMS THE
BOOK SHUT ANGRILY.

PULL BACK
with him as
he goes to
piano

HE MOVES OVER TO THE
PIANO)

Keep PULLING
OUT to LS

CUT TO BLACK

RECORDING BREAK 1

3 to B
4 clear
1 to B
5 to B
2 to B

Re-set Props in Dining Room.
Strike piano in Study.

10. 1 E 5B-/A1/-1B-/B1/-2B
 MRS
 JAMES
 reading 15. INT. DINING ROOM. DAY A1/B1
GRAMS
Distant
birdsong

11. 2 B CU crossword and wristwatch /(JAMES IS SITTING ALONE READING A NEWSPAPER.

12. 1 B JAMES a/b HE THROWS THE NEWSPAPER/
HOLD his rise ASIDE, GETS UP AND
LOOKS OUT OF THE WINDOW.

13. 2 B LS MARIELLA MARIELLA ENTERS/WITH
as she enters A CUP OF COFFEE)

PAN her R. to
 2s MARIELLA/
 JAMES

MARIELLA: I thought you might like
 a cup of coffee, Mr. Halt.

1 to 0

JAMES: Ah, thank you.

MARIELLA: Did Florence give you
 enough breakfast?

JAMES: Yes, thank you ...
 delicious, thank you.

MARIELLA
 goes to
 rear

MARIELLA: Did you sleep well?

JAMES: Yes fine.

MARIELLA: Good.

(SHE STARTS TOWARD
THE DOOR)

JAMES: Oh, Mrs. Jubb ...

14. 5 B (thru door) (SHE TURNS)
 2s MARIELLA/
 JAMES

I won't want to appear precipitate in any way, but I have been here since yesterday morning, and as yet I've had no opportunity of talking with your husband. I realise he/...

15. 2 B
 MS

MARIELLA: I'll see what I can do Mr. Halt, but I'm afraid he does dislike having his routine disturbed.

JAMES: Yes, of course, I can quite understand that, but it would be very nice if ...

MARIELLA: I'll see what I can do.

16. 5 B JAMES: (AS SHE GOES) Oh, Mrs. Jubb/...
 2s MARIELLA/ did you have intruders in the house last
 JAMES night?

MARIELLA: (PUZZLED) Intruders?

17. 2 B JAMES: I thought perhaps you and your
 MS MARIELLA husband might have thought there were
 burglars/ ... I ... heard voices on
 the landing ...

(17 on 2)

- 8 -

(OP 21)

(AS IF MARIELLA HAD NO
IDEA WHAT HE MEANS,
SHE SAYS:)

MARIELLA: Voices?

JAMES: I thought I heard someone saying
something about there being nobody there.

MARIELLA: (SIMPLY) ... I don't think
you did, Mr. Halt.

18.

5

B

(SHE SMILES CHARMINGLY
AND GOES.)

2s MARIELLA/
JAMES

She X's
shot and
leaves R.

HOLD on
JAMES

CUT TO BLACK

RECORDING PAUSE

2 to C

- 8 -

TELEPHONE 5: /TO BE EDITED IN/

Ext. The Garden Seat. Day.

JAMES is sitting with his books and papers, idly making corrections, quite uninterested. It is a warm summer's day, the birds are singing, somewhere the sound of a lawn mower. JAMES wears light summerweight clothes, a linen hat pulled down over his eyes, his feet up on a small stone table. He is bored.

Presently, from the house, comes the sound of Jubb's voice, calling.

JUBB: (V.O.) Young man!!

JAMES looks up, not knowing where the voice comes from.

Young man!!

JAMES looks toward the window of Jubb's study.

Do you drink, young man?

JAMES: (CALLS) I have been known to, sir.

JUBB: (V.O.) Come and have a drink with me!

JAMES eagerly disposes of his papers.

END TELEPHONE 5

19.

2

MS desk
seeing
Tape
Recorder,
Microphone,
etc.

3B-204/CI/-10

16. INT. JUBB'S STUDY. DAY.

(JAMES IS ARRANGING A TAPE
RECORDER AND MICROPHONE
ON DESK.)

/CI/

(3 next)

Whisky bottle
 & two glasses
 enter shot R.
 (i.e. loose 5s!)

JUBB, WHO SEEMS IN A SLIGHTLY
 BETTER MOOD, IS POURING A
 GLASS OF WHISKY FOR JAMES)

JUBB: What's that thing?

20.

JAMES: It's a recording machine.

~~1 B~~
 2s JAMES/
 JUBB

~~It records sounds on magnetic tape.~~

JUBB: And you feel it historically
 valuable to record the sound of you
 and I drinking, do you?

JAMES: I thought I might take the
 opportunity to ask you a few questions.

JAMES X shot
 leaves R.
 HOLD JUBB's
 sit and see
 Tape Recorder.
 JAMES into
 shot R., X
 shot and sit

JUBB: Certainly, provided I may take
 the opportunity not to answer them.
 (HANDS HIM HIS GLASS) There's water
 or soda over there. (LOOKS AT
 RECORDER) I suppose, in the year of
 our Lord Nineteen-Hundred-and-Seventy-
 Two one has to bow to the inevitability
 of the unnecessary. Is it picking
 me up?

21.

~~1 C~~
 JAMES and
 Recorder

22.

~~2 C~~
 CC Tape
 Recorder

(JAMES TURNS/RE-WIND SWITCH.
 THEN HE STARTS IT AGAIN)

TAPE

23.

~~3 B~~
 MS JUBB

TAPE: "I suppose in the year of
 our Lord/Nineteen-Hundred-and-Seventy-
 Two one has to bow to the inevitability
 of the unnecessary. Is it picking
 me up?"

24.

~~2 C~~
 JAMES and
 Recorder

(JAMES TURNS THE SWITCH
 BACK TO 'RECORD'. JUBB
 SEEMS PLEASED, AS IF IT
 WERE A NEW TOY)

25.

~~1 C~~
 2s JAMES/
 JUBB

JUBB: (GRUDGING ADMIRATION) An
 American device, I suppose?

JAMES: I believe originally, sir,
 yes. This is actually a Japanese
 machine.

(3 next)

JUBB: Your country has a genius for
creating a demand for things most
people didn't know they needed.
But very clever.

26. 3 B
MS JUBB JAMES: (TRYING TO GET TO BUSINESS) In
your first novel, Mr Jubb/...

27. 1 B
MS JAMES JUBB: Would it pick me up if I were to
sing into it?

JAMES: (THROWN) ... I, should imagine
so. I've ... never actually sung into
it.

28. 3 B
MS JUBB JUBB: I used to sing a great deal when
I was young. When I was a boy I used
to sing in the church choir, in Dorset.
There was a song I used to like very
much, which I think comes from your
country.

29. 1 C
2s JAMES/
JUBB (RECITES IT) Oh I wonder as I wander
Will the angels way up
yonder,
Will the angels play
Their harps for me!

30. 3 B
MCU JUBB I remember singing that at a small
gathering at Bertrand Russell
And I remember,
when I came to the last line: "Will the
angels play their harps for me?" I
turned to him and I said, "What do you
think of that?", meaning my voice.
And he didn't say anything for almost
a full minute, and then he said that in
his opinion the probability of there
being such things as angels was dubious,
and that therefore the existence of
their harps must be called into doubt,
and so subsequently the idea of them
playing their harps for me was pretty
remote. I decided he didn't have much
of an ear for music.

31. 1 C
2s a/p

(JAMES CHUCKLES.)

THE OLD MAN AT HIS
BEST IS IRRESISTABLE)

(31 0)

(02 25)

32.

1 3
MCU JUBB

JAMES: I've always noticed in your earlier novels the extent to which music/...

JUBB: (ELEGANTLY) Have you? You young people these days are so earnest about literature. As if it were something 'nice'. Why can't you see it as a kind of wound, that has to be continuously bandaged up?

JAMES: (PUZZLED, BUT INTRIGUED) ... In what way ... a wound ...?

JUBB: (BORED WITH IT) How old are you, Mr Halt?

JAMES: Twenty nine.

33.

2 0
2s JUBB
and JAMES

on rise/another drink.

JAMES: (HOLDING HALF FULL GLASS) Oh, well I haven't quite ...

JUBB: (BRINGING BOTTLE) I understand my wife has invited some of our friends in to dinner tonight. We are going to need all the anaesthetic we can get.

CUT TO BLACK

RECORDING BREAK 2

1 to D
2 to D
5 to A

34.

5

28. D
JAMES
JAMES

28. INT. DINING ROOM. DAY

AI/BI

GRAMS.
Clock
ticking
Distant birds

(JAMES WORKING ON
HIS PAPERS, THE TYPE-
WRITER AND RECORDER
NEARBY. THE RECORDER
IS PLAYING. WE HEAR
JUBB'S VOICE, REFLECTIVE)

SLOW ZOOM
IN ON JAMES

TAPE OF JUBB'S VOICE: "Are they
dreams that I'm having ... or is
it happening? I can't tell any
more what is real, or what is
memory ... (BITTERLY) or what is
just alcohol. Is it me, watching
myself, haunting myself, reminding
myself of what I didn't do? (PAUSE)
Or is it something ... that wants me?"

TAPE

TAPE OF JAMES' VOICE: "Isn't it
more probable that there's nothing
there at all?"

TAPE OF JUBB'S VOICE: "Oh, there's
something there, Mr. Halt ...
There's something there ... even
if I'm imagining it."

35.

1 D

28. MARIELLA/
JAMES

(THE DOOR OPENS./
MARIELLA COMES IN,
NOT REALISING HE IS
THERE.

JAMES LEANS OVER AND
SWITCHES THE MACHINE
OFF)

HOLD 28 as
she X's room

MARIELLA: Oh I beg your pardon,
I didn't know you were in here, I
thought you'd be upstairs with my
husband ...

JAMES: (RISING) No, you're not
disturbing me.

FULL BACK
JAMES AND
HOLDING 28

MARIELLA: I just wanted to get
something from the dresser.

JAMES: Your husband said he wanted
something with something this morning.

DOWN
as she
kneels
down

MARIELLA: Oh? I thought he was enjoying your little chats.

JAMES: I wondered if perhaps you might be prepared to ... have a little chat with me, sometime?

MARIELLA: I really know nothing about my husband's work, I'm afraid. I mean I couldn't really say anything intelligent about it: I've read them, of course, the books but really most of my time has been taken up with keeping the house running. I don't think I could help you at all.

HOLD
her rise

JAMES: I'm sure you could, Mrs Jubb

MARIELLA: No, no, I don't ...

JAMES: I'd be very interested just to talk to you.

MARIELLA: Well, I ... I really don't know what I could tell you, Mr Halt, I know so little ... that could interest you.

She goes
to rear

JAMES: Perhaps some time this afternoon?

MARIELLA: ... Alright, if you ...

JAMES: Thank you. (AS SHE GOES, PICKS UP PAPER) Oh, there's one thing you could tell me, ^{now} the piano. In your husband's study. Does he play it a great deal?

MARIELLA: He can't play a note.

JAMES: (PUZZLED) Then why is it there?

MARIELLA: (BITTER EDGE) He always wished he could.

JAMES: ... and she reveals the heroines played the piano. Presumably you play it.

JAMES: (MATTER OF FACTLY BUT HARSHLY)
I've only played that piano once in my life. On the day it was brought into the house. Since when I would never touch it! (SHE GOES)

(JUBBS VOICE IS
HEARD OFF
SHOUTING FROM
THE TOP OF THE
STAIRS)

JUBBS (OFF): Mr Halt ... Mr Halt!!
Aren't we going to get on with this business?!

CU TO BLACK

RECORDING PAUSE

JAMES to Study.

37.

3 B
MCU
JUBBS

3B-/C17-2D

23. INT. JUBBS STUDY. DAY.

/C1/

(JUBBS IN EXHUBERANT
MOOD. HE HAS BEEN
DRINKING, BUT IS
FEELING CHEERFUL.
AT THE MOMENT
HE IS PERFORMING
A DIRTY SONG
WITH ALL THE
OLD MUSIC-HALL
ACTIONS. JAMES
LISTENING)

JUBBS (SINGING)

ZOOM OUT
to MS

FADE IN L.
to 23

Ohhhh, my husbands a stoker, a
stoker, a stoker.
A biggy fine stoker is he, /pokes fires
All day he pokes fires, pokes fires/
And at night he comes home and
pokes me. Pom, Pom !!

(JUBE FLOPS DOWN.)

JAMES LAUGHS AND
APPLAUDS)

JUBE: That used to be one of Walter Sickert's favorite songs. I remember his wife once telling me one day, she'd bought a pruning knife for the garden, and when she brought it home Walter said, "Good God, that's just the sort of knife Whistler used for ripping up pictures he didn't like. One day he sent me out to buy two."

ZOOM IN
to MS JUBE

(JUBE STUCKEES,
BECOMES THOUGHTFUL)

... Old Walter's dead now, of course. Thirty years ago he was eighty-two, and when he died there was an unfinished canvas on his easel.

JAMES: ... Was he a close friend of yours?

JUBE: He was a lot older than me. ... But we were good friends. One of the disadvantages of a long life, most of your friends die before you do ...

JAMES: In your novels ...

38.

2 3

100 JAMES

JUBE: I've always thought it shows a lack of common courtesy to die before your friends do/... before

39.

2 3

100 JUBE

JAMES: (PERSISTING) Your novels, sir, when you were writing them, did you feel that you were expressing some sense of loss?

(Break next)

JUNE: (IMITATEDLY, NOT REALLY HEARING) What?

JAMES: Your ... in your novels ... when you ...

WILLIAM
MUSE

JUNE: (LAUGHILY) Oh good God, boy, why do you always have to talk about art?! Why can't you talk about life?!

CUT TO BLACK
T/C 3 NEXT TO EDITING

RECORDING COPY 1

On to page 20, scene 25

1 to E
2 to E
3 to C
5 to C

TELESCINE 8 / TO BE EDITED IN

Ext. Garden Seat. Day

Tea is set on the table.
A tray, plates of
cucumber sandwiches.

JAMES and MARIELLA
are having tea together.

JAMES: He always seems to get so angry with me, or avoids answering if I ask him anything ... pertinent.

MARIELLA: (BLITHELY) Yes, I expect he would. He's not interested you see.

She is pouring tea.

JAMES: Not interested in what?

MARIELLA: ... not interested in the kind of things about himself that you are interested in. I should imagine that you want him to tell you that all the things that all the other writers and critics have written about him are true. That something happened to him that was so damaging to him that he spent nine years writing it out of himself ... what do you clever writers call it? Explaining it.

JAMES: And isn't it true?

MARIELLA: Well they can't all be true. (SHE CHUCKLES) One critic suggested that it was me who was the problem, that his ideal vision of me had faded and that I had disappointed him. I thought that was very naughty. After all, that could well be said to be a picture of almost any average marriage. I thought he was a very silly man. Another one said that the woman my husband had been in love with had turned out to be his half-sister and he'd never got over the sense of guilt. (SHE CHUCKLES) My husband wrote to him and said he was confusing him either with Thomas Hardy or with Byron, both of which he found flattering, but neither of which he found accurate. Would you like another cucumber sandwich?

JAMES: Thank you. Has yours been an average marriage, Mrs Jubb?

MARIELLA: ... No. But then one would hardly expect it to be, would one? Artists can be very difficult people. ... I don't suppose any woman really gets to know the man until after she's married him, does she? Or didn't in my day. But whatever happens there's still always something there that was what she ... first saw. The reason why she said yes. Don't you think? And it may come back.

Pause.

(39 on 3)

(OR 42)

JAMES: You seem ... very devoted to him.

MARIELLA: Yes. At his best he's very likeable. It's just that he's getting old now. You mustn't mind it.

JAMES: No ... Was there an affair ... this ... relationship?

MARIELLA smiles, takes his cup, speaks matter of factly.

MARIELLA: Yes, Mr Halt, there was. But it was before we were married, and I've never enquired too deeply. And I wish you wouldn't, he's enjoyed having you here.

JAMES: Do you think so?

MARIELLA: Oh very much.

Smiles as she hands him his cup.

MARIELLA: I think he'd enjoy it much more if you could just leave the past alone. But of course, you can't can you, it's your work. We should have thought of that.

END TELECINE 8.

(5 next)

40.

5 S

/E2/-50-/A2//B2/A2/

MR JAMES
coming
out of
room

25. INT. LANDING. MORNING

PAN him R.
to corridor
see FLORENCE

(JAMES COMING OUT OF
HIS ROOM TO GO DOWN
TO BREAKFAST.

AS HE PASSES JUBB'S
ROOM THE DOOR IS OPEN
AND THERE ARE VOICES.)

41.

3 E

/D1/F-R/?

48 FLORENCE/
JAMES/
MARIELLA/
JUBB

LE(Landing)-3C-/D1/-2E & F-R

26. INT. JUBB'S BEDROOM. MORNING

CLOCKMENDER: (OOV) Don't want
to spoil the chair. What a
lovely clock.

(JAMES GLANCES IN.

THE CLOCKMENDER IS
STANDING ON A CHAIR
EXAMINING THE CLOCK.

JUBB IS SITTING IN A
CHAIR WATCHING HIM,
MARIELLA STANDING.

SHE NOTICES JAMES
AND SPEAKS BRIGHTLY,
HER MANNER, AS ALWAYS,
AS IF NOTHING HAS
HAPPENED)

MARIELLA: Oh good morning, Mr. Halt.
Did you sleep well?

JAMES: ... Yes, er, yes thank you.

42.

2

S. JUBB/

CLOCKMENDER/

MARIELLA: We're having the clock
mended. It hasn't been working
properly.

43. 3 C
MS CLOCK-
MENDER/
clock
44. 1 B
4S JUBB/MAR/
JAMES/FLO
45. 3 C
a/b
46. 1 E
a/o
47. 2 F
4S
48. 1 E
a/b

CLOCKMENDER: Yes, well I don't think there's much problem here, really. You've got a little looseness on the spindle here. The pin is a little slack. What's been happening is that the minute hand has become loose slightly and bends a little as it is coming down this side of the face I should imagine it slips slightly. By the time it has reached this point, twenty past four, it is sufficiently loose to catch against the hour hand. You see, it won't move. Consequently the mechanism can't work ... and the clock stops. If I just tighten this pin a little/....

JUBB: Why doesn't it stop at twenty past four in the afternoon?

CLOCKMENDER: Well of course, it should. Doesn't it?

JUBB: Apparently not/

CLOCKMENDER: (WORKING ON CLOCK) What time do you re-start it after it's stopped/

JUBB: (REALISES) ... Hnnn, yes, you're right. Just before I go to bed.

CLOCKMENDER: Well there you are.

ZOOM IN
 ON JUBB

JUBB: (SMILES WRYLY) ... So now everything will be alright.

OUT TO BLACK

GRAMS.
 Clock
 ticking

SCENE 12 - ON JUBB

1 to C
 2 to F
 3 to D

Set Piano in Study.

49.

2

L2S

JAMES

In t/g,

JUBB

R. O/S

32 / A37-27 / 02 / 10 2 RE (Landing)A3/0227. INT. JUBBS STUDY. DAY.(JUBB POURING
A DRINK)JUBB: What time's your train?(HANDS A GLASS
TO JAMES)JAMES: Twelve seventeen. I've
ordered a taxi.HOLD shot
as JUBB
to cameraJUBB: Well I'm sorry you're going.
It's been nice to have someone to
drink with, even if you aren't very
good at it.JAMES: I'd like to thank you, sir,
for your great generosity ...JUBB: Nonsense. I don't suppose
I've told you anything that can be
the slightest help to you. (GRINS)
At least, I've tried not to.JAMES: Oh, you've told me quite
a great deal.JUBB: And like the others, what
I haven't told you, you will invent,
I suppose.

50.

3

P

RE JUBB

JAMES: I'll certainly not say
anything that isn't ...

JAMES: Then you won't hold your readers, Mr. Helt, if you don't lie to them.

JAMES: Naturally, I'll send you a copy of what I've written before it goes to ...

51. as he JUBB: It doesn't matter/
2. 2s a/c time/

(FINISHES HIS
DRINK, OFFERS
JAMES ANOTHER)

Can I? ...

JAMES: No, no, I won't, thank you.
The taxi will be here in a moment.

JUBB: (A LITTLE DISAPPOINTED)...Nnn.

(POURS HIMSELF
ONE.

THE PHOTOGRAPH
ALBUM IS OPEN
ON THE DESK
(OR TABLE).

JAMES NOTICES IT)

JAMES: Are these photographs of you?

JUBB: Some of them.

JAMES: (INTERESTED) Really?

JUBB: Just snapshots, most of them.

JAMES: (LOOKING) Who is this?

As JUBB
to camera
PUSH IN
and TIP UP
to see
photographs

(C.U. THE PHOTO-
GRAPH. A GROUP
OF YOUNG MEN, IN
THE CLOTHES OF THE
1890's)

JUBB: (VO) Oh you wouldn't know most of them. That's me, in the centre there, that's a friend of mine, Maxwell Thomas, the painter, Martin Clay, another friend ...

52. 1 D Henry Last, the critic/ or as he later became.
2s JAMES/ I can't remember who the others were.
JUBB It was when I was at university, years ago.

53. 2 F JAMES: And these?/
CU photo

(C.U. ANOTHER PHOTOGRAPH.
A LITTLE LATER IN TIME.
A PICNIC)

JUBB: (VO) That's me ... the blurred face at the back is Joseph Conrad ... (CLOSE ON A YOUNG GIRL) That's Mariella, I think it was her brother who brought her over for the day, it may have been the first day we met. Yes that's her brother there. And that's Arthur Maybrett, Martin Clay, and I can't remember his name/
54. 1 C
2s JAMES/
JUBB

JAMES: You wouldn't be prepared to lend me any of these photographs for my article, would you?

JUBB: No, Mr. Halt, I wouldn't. But I will give you another drink.

JAMES: No, I really don't think I will, thank you very much.

Let JUBB
leave shot

55. 2 as he like/ (DISAPPOINTED) Just as you
turns/ (POURS HIS OWN) Well, you're
JUBB

(3 next)

JAMES:
as JUBB
moves to
piano to
right o/s
2s fav.
JUBB

JAMES: Yes, I have some people
coming in to dinner tonight.
Thank you very much for everything,
you've been very ...

JUBB: Not at all. Will I see
you again, Mr. Halt?

JUBB to
camera,
PULL BACK
as they
move to
door.
PANNING L.
to 2s fav.
JAMES

JAMES: I hope so, I'll of course
keep in touch. (HE LOOKS AT HIS
WATCH) Well, I think I'd better,
er ... I don't want to keep the
taxi waiting ...

JUBB: (RISES) Yes of course.

JAMES: (MAKING CONVERSATION) I'm
very glad the business with the clock
was solved.

JUBB: Solved?

JAMES: (LIGHTLY) Well you won't
have to think that death is arriving
at four twenty in the morning, now

56. 3 E(thru door)
2s fav.
JUBB

JUBB: (SMILES WRYLY) No. Still, I
suppose it will arrive at some time.
But now I may not have to wait up
for it.

(THEY CROSS TO
THE DOOR)

JAMES: (CONVERSATIONALLY) And what
about you're ghosts? Have you seen
them again?

JUBB leaves
shot - HOLD
on JAMES

JUBB: (DISTANTLY, REGRETFULLY) No ...
I think perhaps they're going as well.

CUT TO BLACK

RECORDED BY 12

Costume change for JAMES, JUBB,
MARIELLA.

57. 3 F D2/-3F-2G & Fish Pole D2/Fish Pole
 MS JAMES
 as he
 comes
 out of
 his room
 9. INT. LANDING (FLOOR LEVEL). EVENING

FAN along
 corridor

(JAMES COMES OUT OF HIS
 BEDROOM. HE HAS CHANGED
 TO A DARK SUIT FOR DINNER.

58. 2 G
 JAMES and
 mirror
 HE PAUSES/AT A MIRROR
 AND CHECKS HIS APPEARANCE,
 AS IF APPREHENSIVE AT
 HIS FIRST MEETING WITH
 THE 'GREAT MAN'. THEN
 GOES ON TOWARDS STAIRS)
 He leaves
 shot R.

CUT TO BLACK

RECORDING PAUSE

JAMES to Stairs.

2 to B
 3 to L

59. 4 B 4B & Fish Pole Fish Pole
 JAMES
 coming
 down
 stairs
 9A. INT. LANDING (ROSTRA). EVENING

Leaves
 shot R.

(JAMES COMES DOWN
 STAIRS)

CUT TO BLACK

RECORDING PAUSE

JAMES to Dining Room.

60. 2 B A1/-5D-1L-/B1/-3L-2B A1/B1
 IS Room
 and
 Table
 10. INT. DINING ROOM. EVENING

(1 next)

(KNOCK ON DOOR. IT OPENS)

MARIELLA: Come in. Ah, come in.

JAMES
enters
in b/g

JAMES ENTERS.
JUBB AND MARIELLA
ARE SITTING IN THE
ARMCHAIRS NEAR THE
EMPTY FIREPLACE.

As he comes
to camera
PAN R. to
JAMES/
JUBB/MARIELLA

A GLASS OF SHERRY
BESIDE MARIELLA,
JUBB'S WHISKY BESIDE
HIM. HE IS STILL
DRUNK, STILL SURLILY
INDIFFERENT.

BOTH HAVE BEEN READING)

This is Mr. Halt, dear ...

JUBB: (INDIFFERENTLY) Is it?

JAMES: How do you do, sir?

(TRYING TO MAKE THINGS
EASIER, MARIELLA SAYS:)

MARIELLA:
Mr. Halt has come to interview you,
my dear. He's writing a ...

JUBB: (INDIFFERENTLY) Really?

JAMES: I've been looking forward for
many years sir, to meeting you ...

JUBB: (INDIFFERENTLY) You'll excuse me
if I don't get up. (TO MARIELLA) Why
has he come to interview me?

JAMES: I wrote to you ...

JUBB: (TESTILY) Please let the woman
answer!

MARIELLA: You don't remember, but I showed you the letter, you said alright, so I wrote back to Mr. Halt saying he could.

JUBB: Then you're a damn fool. Would you like a drink, Mr. Halt?

61. 1 L JAMES: I'd be very pleased, sir, if
O/s 2s you'd call me James/
JAMES/JUBB

JUBB: (TESTILY) Would you like a drink, Mr. Halt? I'm not given to the use of Christian names at first acquaintance it's always seemed to me that the use of a persons Christian name has to be earned. It may be different in America. However/ you are very welcome to a drink.

62. 2 B JUBB and
bottle

(JUBB GIVES THE BOTTLE
TO JAMES)/

63. 3 L JAMES and
bottle

64. 2 B JAMES: ... Thank you./
JUBB and
bottle

JUBB: (SMILES SLIGHTLY) I used to put it in a decanter, but I found it wouldn't stay in it. So now I don't bother.

65. 5 D on her JAMES: (AWKWARDLY) ... I ... see. Yes./
rise
3s as
she comes
to camera,
JUBB/JAMES/
MARIELLA

JUBB: Also it saves the 'Good Woman' (MEANING MARIELLA) the work of cleaning them. If I can find a way of absorbing it intravaneously directly from the bottle I may be able to do without the glass. The Good Woman will then have even less to do

JAMES: (AWKWARDLY POLITE) ... Yes. Ha ha ha.

TIGHTEN
3s as she
goes to
rear

MARIELLA: Would you like some water, Mr. Halt? My husband ...

JUBB: (MATTER OF FACTLY) I am drunk, Mr. Halt. I am usually drunk this time of day.

CUT TO BLACK

RECORDING BREAK 6

1 to F 5 to E

2 to A 3 to C

Strike chairs and table.

Set backing flat in Dining Room.

66. 5 E /A1/-5E-/B1/-1F-2A /A1/B1
 CU JUBB
 and
 glass 11. INT. THE DINING ROOM, TABLE END. NIGHT.

As glass
 comes down
 PULL OUT
 slightly
 to 3s JUBB/
 JAMES/
 MARIELLA

(JUBB AND MARIELLA AT
 OPPOSITE ENDS OF THE
 TABLE, JAMES IN THE
 MIDDLE.

THEY HAVE REACHED THE
 CHEESE COURSE.

A CLARET JUG STANDS
 NEAR JUBB, HIS GLASS
 FULL. HE SITS SLIGHTLY
 SLUMPED, MESSING WITH
 HIS CHEESE AS HE EATS,
 UNCARING ABOUT WHAT IS
 GOING ON AROUND HIM.

MARIELLA IS CHATTING,
 TRYING TO EASE THINGS
 FOR JAMES, FOR WHOM
 THE MEAL CANNOT HAVE
 BEEN THE EASIEST HE HAS
 EVER HAD)

GRAMS.
Clock ticking

MARIELLA: Baltimore?! Really? I had
 a cousin who went to live in Baltimore
 for awhile. She married an American,
 she was only there about five or six
 years then they went to live in New
 York. (TO JUBB) My dear, Mr. Halt
 comes from Baltimore.

JUBB: (UNINTERESTED) Well obviously he
 comes from somewhere.

(HE BELCHES)

MARIELLA: She's dead now, of course.

67. 2 A
 MS JUBB

JAMES: I haven't been back to Baltimore
 for, ohh, several/...

68. 1 F JUBB: I went to America once. (PAUSE)
MS JAMES I found it a despicable country/

69. 2 A JAMES: (POLITELY) ... Really? ... Well
MS JUBB of course there are a great many
Americans who are not entirely happy
about the way things are/...

(AS IF HE HAD NOT
SPOKEN, JUBB SAYS:)

JUBB: So old-fashioned. So out of date.
So ... superficial. Uneuropean.

70. 1 F (HE PUSHES THE CLARET/
JAMES and JUG TOWARD JAMES)
jug

PAN R.
with jug
to MARIELLA
and jug
and back
to JAMES
and jug

JAMES: ... Thank you.

(PAUSE.

NO-ONE SPEAKS.

JUBB EATS HIS CHEESE.

JAMES POURS SOME
WINE, BOTH FOR HIMSELF
AND FOR MARIELLA)

JUBB: (WITHOUT LOOKING UP) She won't.

71. 5 E (JAMES FINISHES FILLING
MS MARIELLA HIS OWN GLASS/

72. 2 A SLIGHT PAUSE/
MS JUBB

73. 1 F JAMES: I was wondering sir, one of
JAMES a/b the questions I thought I might ask you,
if, in regard to your work, whether
you ...?

74. 2 A
JUBB a/b

75. 1 F JUBB: Do you read books, Mr. Halt,
JAMES a/b or do you just write them?

76. 5 E
MS MARIELLA JAMES: ... Well, of course ... I do something of both. I both write and .../

77. 2 A
MS JUBB MARIELLA: (BRIGHTLY) I thought perhaps while Mr. Halt was here we might invite a few people in to dinner/...

78. 5 E
3s JUBB: I've always found I don't like writers. But I've been comforted by the fact that I usually dislike what they write far more than I dislike them. It's always given me a slight feeling of Christian charity/

(HE CHUCKLES)

79. 2 A
JUBB a/b MARIELLA: I thought perhaps we could ask the Denfields, the Walters, and perhaps the Simons/

(JUBB IGNORES HER)

80. 5 E
MS JAMES JUBB: (TO JAMES) If you had read rather more than you wrote, Mr. Halt, you would know that I have only written five novels and that I wrote them between the ages of twenty-eight and thirty-nine. Since then I have written nothing for over forty years/

81. 2 A
JUBB a/b JAMES: I was aware of that, sir. I intended to ask you why/

(JUBB GAZES AT HIM FROM UNDER HIS EYEBROWS.

A SLIGHT PAUSE)

82. MIX
3 C CU clock JUBB: (OMINOUSLY) ... Did you?/

3C-/D1/

12. INT. JUBB'S BEDROOM. NIGHT

(Break next)

D1

GRAMS.
Clock

(82 on 3)

- 32 -

(OP 17)

(MOONLIGHT.

THE CLOCK IS AT TWENTY
MINUTES PAST FOUR.

IT TICKS FOR A MOMENT,
THEN STOPS.

THE PENDULUM SWAYS
WITHOUT ANY SOUND,
SLOWLY COMING TO A
STOP)

CUT TO BLACK

RECORDING BREAK 7

1 to G

2 to F

3 to D

5 to Caption?

Costume change for MARIELLA
and JAMES.

Set chair and table in Study.

- 32 -

83.

1 G
JAMES
at piano

3D-/D3/-2F-/C2/-1G

/D3/C2/

34. INT. STUDY. DAY

(IT IS AFTER THE FUNERAL.
JAMES IS SITTING AT THE
PIANO.

MARIELLA
enters L.
with tray

AFTER A MOMENT MARIELLA
ENTERS)

(3 next)

MARIELLA
X shot to
2s JAMES/
MARIELLA

MARIELLA: Did you find a little memento
Mr. Halt? I'm sure he would have
liked you to have some little memento.

JAMES: Yes! I'd like his
pen - if I might?

MARIELLA: Yes, of course. Thank you
very much for coming, it was very
kind of you.

JAMES: Not at all, I became very fond
of him. Mrs. Jubb, I wondered would it
be possible for me to borrow some of
these photographs, for my article?

MARIELLA: I..don't see why not.

JAMES: I'd naturally return them.

84. 3 D (A SLIGHT PAUSE)/
MS MARIELLA

85. 1 G MARIELLA: (SMILES SLIGHTLY) You're
2s a/b trying not to ask me something,
aren't you?/

86. 2 F JAMES: Well ... I .../
MS MARIELLA

PAN her
L. to 2s

Let her go
to rear

MARIELLA: It doesn't matter now. As
long as you promise not to write about
it until after I'm dead. I don't
think I'd like to see it all written
out while I'm still alive. You were
going to ask if there was a photograph
of..the girl, in there.

JAMES: (AWKWARDLY) Well yes, of course,
I...would naturally have liked to have
asked that.

MARIELLA
comes to
camera

MARIELLA: (OPENS THE ALBUM) I
always think of you writers as being
such clever men, I'm surprised you
haven't guessed. There was no ...
'girl'. There was, it seems ...
a young man.

(CLOSE UP PHOTOGRAPH OF
THE UNIVERSITY GROUP)

He's in all the
photographs.

PUSH IN
and TIP UP
to see
photos --
TIGHTEN on
album --
PAN X photos
and TIGHTEN
on MARTIN

(CLOSE UP PHOTOGRAPH,
ROWING PARTY, UNIVERSITY.
JUBB AND MARTIN AMONG
OTHERS.

CLOSE UP PHOTOGRAPH,
JUBB AND MARTIN AMONG
OTHERS, MARIELLA IN
BACKGROUND.

CLOSE UP PHOTOGRAPH,
THE PICNIC, AS JUBB
HAD SHOWN TO JAMES.
JUBB, CONRAD, MARTIN
AND MARIELLA AMONG
OTHERS)

But of course you'd never notice
him, unless you knew.

I never knew. I met him, of course.
I knew nothing at all of it, until
after I was married. His name was
Martin Clay.

JAMES: But surely, I mean you
can't have/...

87. 3 D
MS MARIELLA

MARIELLA: It was the only ...
 passed in the whole of his life ...
 and he never understood it. And in
 the end he couldn't face it. So he
 sent Martin away ... and married me.

88. 2 F on her move/
 2s JAMES/
 MARIELLA

JAMES: But surely after you were
 married ... ?

MARIELLA: It was terrible for him.
 He was a very nice man. But of
 course, he'd failed himself ... He'd
 refused ... to be honest ... When he
 was really such an honest person.
 Even in the books he wouldn't tell
 the truth. Apart from calling the
 girl Martine. He based her on me,
 you know ... her appearance, looks,
 and all that kind of thing. The
 relationship he was writing about
 was between himself and Martin.
 I always thought that was very cruel ...
 (POLITELY CONCERNED) ... I'm
 terribly sorry, you have to catch
 your train soon, and I haven't
 given you any sherry ...

PAN her R.
 to table
 losing JAMES

Let him
 enter shot L.

JAMES: No, no ... no, really.
 But what did you do?

As MARIELLA
 sits PUSH
 IN to MCU

MARIELLA: (SMILES) We found a way
 of living. One should never make
 the mistake that sex is necessarily
 connected with love, nor that love
 is only connected with sex.
 (SIMPLY) I always loved him.
 I remember on the day he told me,
 it was the day that piano arrived.
 I'd been playing it. And he came
 in ... and said he had something to
 tell me. That he couldn't not tell
 me. It was dreadful. I couldn't
 really understand it. Except that I
 knew it was terrible. ... He told
 me ... and then he went out. I
 didn't know what to do. I just sat
 down and started playing the piano
 again. (cont.)

(88 on 2)

37

(QP 66-67)

PAN OFF to
see window
and room

MIX

89.

3

D

MCU MARIELLA

MARIELLA: (cont.) I remember
getting up and going across to that
window. He was sitting on the seat
in the garden ... He looked so
unhappy, and I didn't know what to do.
I think I'll always remember him
sitting there looking so unhappy.

JAMES: But ... weren't you unhappy?

MARIELLA: Oh yes I was. But I
didn't know what to do. And I was
eighteen, and I thought anything
was possible. ... And it has been.

HOLD her
rise and
PULL BACK
to 2s

JAMES: And ... what happened to
Martin?

PAN her L.
to desk
HOLDING 2s

MARIELLA: I don't know. I let
him drop out of his life as if he'd
never lived. I had a letter from
him once, asking for some
financial help, but I daren't
answer it, and I never told my
husband.

JAMES: Was it Martin who played
the piano?

PAN her L.
to piano
losing
JAMES

MARIELLA: Oh no, he couldn't play.
I used to play a lot before we were
married. But I gave it up.
Eventually I think he became confused
as to which of us it was who had
played. He bought the piano because
it had belonged to Martin's mother. For
some reason he always thought, later
on, that it was Martin who
played ... I wish I could have
made him remember that it was me.

CUT TO BLACK

RECORDING BREAK 8

1 to H
2 clear
3 clear

TELECINE 13 / TO BE EDITED IN

Ext. Front Door.
Jubb's House. Day

A taxi waiting. JAMES
 is saying goodbye to
 MARIELLA at the door.
 He goes down to the
 taxi.

MARIELLA waves goodbye.
 The taxi starts.

From behind her,
 inside the house,
 comes the sound of
 the piano playing
 'Für Elise'.

MARIELLA turns and
 goes in, closing the
 door.

END TELECINE 13

90.

1 H

LS
 room
 and
 piano

1H35. INT. JUBB'S STUDY. DAY

GRAMS.
 Für Elise

(THE PIANO.

PUSH IN
 and PAN
 slowly to
 mirror

PAN SLOWLY TO MIRROR.
 ACROSS THE DESERTED
 KEYBOARD THE MIRROR
 REFLECTS THE IMAGE OF
 A YOUNG AND VERY PRETTY
 GIRL, DRESSED IN
 EDWARDIAN CLOTHES,
 PLAYING THE PIANO ON
 A SUMMER'S DAY. SHE
 IS PLAYING 'FÜR ELISE')

S/I
SLIDE 1

DEATH CANCELS
 ALL DEBTS
 by
 PETER DRAPER

(Slides next)

SLIDE 2 /

Powys Jubb
SEBASTIAN SHAW

SLIDE 3 /

Mariella Jubb
NORA SWINBURNE

SLIDE 4 /

James Halt
DAVID BARON

SLIDE 5 /

Vanessa
KATYA WYETH
Clock Mender
CHARLES LAMB
Florence
LUCY GRIFFITHS

SLIDE 6 /

Mrs. Denfield
MARJORIE WILDE
Mrs. Simon
GLADYS SPENCER
Mrs. Walter
DORIS LITTLEWOOD

SLIDE 7 /

Mr. Denfield
PRESTON LOCKWOOD
Mr. Simon
GRAHAM LEAMAN
Mr. Walter
FRANK LITTLEWOOD

SLIDE 8 /

Make-Up
LYN de WINNE
Costume
GEORGE WARD

SLIDE 9 /

Film Cameraman
PETER HALL

(Slides next)



SLIDE 10
Sound
DEREK MILLER-TIMMINS
Lighting
NIGEL WRIGHT

SLIDE 11
Script Editor
LOUIS MARKS

SLIDE 12
Designer
GERRY SCOTT

SLIDE 13
Producer
INNES LLOYD

SLIDE 14
Directed by
BRIAN FARNHAM
c BBC Colour 1972

FADE SOUND AND VISION

RECORDING BREAK 9

1 to B
2 to B
5 to D

Costume change for MARIELLA,
JAMES, JUBB

THE GUESTS ARE ALL IN
THE SIXTY TO SEVENTY
AGE GROUP.)

PAN L.
slightly
and WIDEN
to 2s to
include
WALTER

MRS DENFIELD: Mesumbranthemums.

MR WALTER: (EATING HIS CREME CARAMEL)
... Sorry?

MRS DENFIELD: Mesumbrianthemums.
Livingstone daisies. Very good ground
cover.

MR WALTER: Ah.

MRS DENFIELD: But only in full sun,
of course.

MR WALTER: (TRYING TO BE INTERESTED)
Really?

Continue
PAN to
MRS. SIMON

(MRS SIMON IS
A GOOD LOOKING WOMAN
WHO WAS OBVIOUSLY VERY
ATTRACTIVE WHEN YOUNGER)

And EASE
to 3s JAMES/
MRS. SIMON/
JUBB

MRS SIMON: The vet says we might just
as well have it put down. I don't know.
I never thought I'd end up being so
concerned about a dog.

(WE HEAR JUBB'S VOICE,
TALKING TO JAMES, AS
THE GUESTS CHAT. PAN
ROUND THEM, WITH JUBBS
START WITH MRS SIMON)

CRAB R.
slightly
to see MR.
DENFIELD

JUBB: That one, (CLOSE ON MRS
SIMON) when she was thirty ... and a
very beautiful woman of thirty, had an
affair with him, (CLOSE ON MR
DENFIELD)
she used to talk to me about it, and so
did he. (cont ...)

- GRAB L.
to 3s MR.
WALTER/MRS.
DENFIELD/
JUBB
- PAN L. along
DINERS,
ZOOM on
MRS. SIMON
92. 5 D
MCU MR.
WALTER
93. 1 B And he/(DENFIELD) ...
MCU MR.
DENFIELD
94. 2 B ... found himself in a relationship
MCU MRS. with her./ (MRS. WALTER)
WALTER
95. 1 B And even that seemed to be equally
MCU MARIELLA important./ There was nothing,
/5 clear/ nothing, once again, more important
PAN R. round than their love for each other.
table and The people were different, the
PULL BACK feelings seemed to be the same.
to over top Look at them now ...
of JUBB's
chair seeing (SEE WHOLE ELDERLY
whole table GROUP)
96. 2 B The carcasses of youth, the hulks of
2s JUBB/ dead passion. The mortal remains
JAMES of what they didn't do./ Have you
ever been in love, Mr. Halt?
- JAMES: (AWKWARDLY) Well ... I've
had ... relationships ... I wouldn't
care to say I've actually felt ...
- JUBB: Then you're very unfortunate.
Love is not negotiable. You find if
you don't like it, that you also
discover you can't exchange it.
97. 1 B They were just bored./
Whole table

(Pause next)

(JAMES GLANCES AT THE
OTHERS WHO ARE BEGINNING
TO LISTEN, FEELING
AWKWARD)

JAMES: Well, I'm sure you're right,
I never quite ...

CRAB L.
and PAN L.
round table
again

JUBB: No, I'm sure you don't.
(AWARE OF WHY HE'S BEING AWKWARD)
Don't be embarrassed, Mr. Halt.
(WITH AMUSED BITTERNESS) I'm a
Great and Famous Artist, and everyone
knows Great and Famous Artists can
do and say what they like. (LOOKS
AT OTHERS) Gossip is the stuff of
literature, Mr. Halt. Talk about
them, and they'll love it. Who's
died, who's alive, and what are
they up to? Talk about art and
they'll start yawning.

(THE OTHERS FIDGET
SLIGHTLY, SMILING TO
EACH OTHER SECRETIVELY)

My friends are not interested in
literature, Mr. Halt ... But I
really can't complain about that ...
because neither am I.

RECORDING PAUSE

98.

2 A
MCU JUBB

/A1/-/B1/-2A

/A1/B1/

17A. INT. DINING ROOM. NIGHT

CUT TO BLACK

/REPEAT JUBB'S LAST SPEECH
AS ABOVE/

RECORDING BREAK 10

1 to H 4 to C
2 to H 5 to F
3 to G

Costume change MARIELLA, JUBB,
JAMES.

ON TO PAGE 50

TELECINE 6: /TO BE EDITED IN/

Ext. The Garden Seat. Night.

FLORENCE bringing coffee on a tray, to the seat where JUBB and JAMES are sitting. A Summer's night, a bird sings. FLORENCE brings the tray to the stone table.

JUBB: (GENTLY) Thank you Florence.

FLORENCE: Mrs Jubb says would you like your coffee out here, and if you want some more would you let her know.

JUBB: (KINDLY) I'll see to it. Thank you.

FLORENCE goes.

JUBB picks up the coffee pots.

White or black?

JAMES: White, I think. Thank you.

JUBB: I suppose you're going to start asking me questions again.

JAMES: And you're going to avoid answering them again.

JUBB chuckles. On the tray is Jubb's bottle of whisky, he starts to pour some for James.

JAMES: No, no, I won't ...

JUBB: (POURING) You'll never make a writer, Mr Halt, if you don't learn to drink. You should have interviewed your compatriot, Mr Hemingway. He came to see me once, when he was a young man. We didn't get on very well. I don't think either of us liked writer very much. However, when I got the whisky out I noticed things went much better. What else do you want to know about me?

JAMES: It seems to me that the themes of all your novels are guilt, regret, and the decay of youth.

JUBB: (SNORTS) Ha I no doubt. Do you know of any other themes?

JAMES: But you were a comparatively young man when you wrote them ...

JUBB: I don't think I was ever a young man. I think, as they used to say of Max Beerbohm, or he more likely used to say of himself, that he was born blessed with eternal middle-age; I think I was born with an eternal awareness of death.

In the distance, very faintly, the sound of a piano playing 'Für Elise'. JUBB raises his eyes slowly toward his study window.

JAMES: The girl, in all your books, the one you call Martine, or sometimes Caroline. Is it always the same girl?

SHOT of the window of Jubb's study. The light is on, a FIGURE is standing looking down. CUT TO see JUBB gazing.

JAMES: ... Mr Jubb?

JAMES turns to look in the same direction as Jubb.

James POV: The window. It is dark, no light, no figure, no music.

JAMES turns back to JUBB. JUBB realises he is expected to answer.

JUBB: The same ...?

JAMES: The same girl, is the heroine in all the novels a symbol for the same ...?

JUBB: (BRUSQUELY) Yes ... yes, I expect so, I was never very inventive, once I'd got a good character I tended to get as much value as I could out of it.

JAMES: And in every case, in the stories, the love affair failed, or was betrayed, or on one occasion could never have happened. A relationship so penetrating, so deep, it almost seemed to me to burn the soul of the hero. And yet always in the end the girl was either unattainable or was almost brutally and inexplicably discarded.

A brief and distant snatch of 'Fur Elise'.

JUBB: ... Hnn. It's a long time since I read them. You almost make them sound interesting.

JUBB: Might I ask you if it was based on something in your life?

JUBB: Almost everything one writes is based on something in one's own life. Even a letter to the Income Tax authorities. It may not necessarily be true.

JAMES: Did you yourself have such a relationship?

Snatch of 'Fur Elise',
JUBB listens.

JUBB: ... Did I? ...

JAMES: Did you yourself ...?

JUBB: I can't remember. (JUBB LISTENS) (QUIETLY) ... My clock stops at twenty minutes past four, every morning for the past week. (GAZES UP AT THE STUDY WINDOW) I have the feeling that at twenty minutes past four, one morning ... I'll die.

JAMES: (TRYING TO LAUGH IT OFF) ... Oh surely, Mr Jubb, you can't possibly believe that inanimate objects can ...

JUBB: (CAUSTICALLY) No, I'm far too intelligent for that, Mr Halt. ... But it does stop.

JAMES: Have you thought of having a ... clock-mender come in to look at it?

JUBB: (SMILES AT HIS RATIONALITY) ... No, (PAUSE) perhaps I should also get a glazier. I can no longer see myself in mirrors, Mr Halt ... And I think the house is haunted.

Worried by his
irrationality:

JAMES: ... Really? ... By what?

JUEB: I don't know. I can't ...
see it clearly enough, always too
far away. I can't tell whether it's
someone I knew, or someone I wrote
about ... or whether it's me. Someone
... seems to be waiting for me.

'Für Elise' in the distance.

There shouldn't be a ghost in this
house ... no one's ever died here ...
apart from me, of course.

END TELECINE 6.

99. FADE UP
3 G 3G-D17-2H
Mirror reflecting clock 1. INT. JUBBS BEDROOM. NIGHT. D1
GRAMS.
Clock
ticking
- S/I (MOONLIGHT. OTHERWISE
SLIDE A (THE ROOM IS DARK,
DEATH CANCELS SLOW PAN ROUND.
ALL DEBTS OVER IT THE LOUD
TICK OF A CLOCK.
- Take out S/I IT IS AN ALMOST
PAN L. to EDWARDIAN ROOM,
clock THE FURNISHINGS
HAVE BEEN THERE
FOR MANY, MANY
YEARS, IN EXACTLY
THE SAME POSITIONS.
- S/I
SLIDE B THE PAN ENDS ON A
by WALL CLOCK, LARGE
PETER DRAPER SIMPLE FACE LIKE
AN OLD 'SCHOOL-ROOM'
CLOCK. THE TIME IS
TWENTY MINUTES PAST
FOUR, IN THE MORNING.
- Take out S/I
PULL BACK
to discover
JUBB
100. 2 H CUT TO JUBBS BED.
MS JUBB CLOCK TICKING.

(3 next)

ZOOM to
MCU

JUBB IS LYING
AWAKE. HE IS
EIGHTY TWO. A
'GRAND OLD MAN'
OF ENGLISH LETTERS.

IT IS A LARGE BED,
BUT HE IS ALONE
IN IT. HE LIES
IMPASSIVELY, BUT
AS THOUGH EXPECTING
SOMETHING TO HAPPEN.

THE CLOCK STOPS
TICKING. HE SLOWLY
LOOKS TOWARD IT.

CUT TO CLOCK: THE
PENDULUM HAS STOPPED.

JUBB GAZES TOWARD
IT FOR AWHILE. THEN
SLOWLY STARTS TO GET
OUT OF BED. HE PUTS
ON HIS DRESSING GOWN,
PUTS ON HIS SLIPPERS.

101. 3 G
2s JUBB
and clock

PAN him
to door

HE LOOKS TOWARD THE
CLOCK, THEN STARTS
TO THE DOOR, UNHURRIEDLY,
UNCONCERNED, EXITS,
CLOSES DOOR)

CUT TO BLACK

RECORDING PAUSE

JUBB to Kitchen.

2 to J

102 5 F
MS JUBB
and
kettle

5F-/B4/

/B4/

2. INT. JUBB'S KITCHEN. NIGHT.

TIGHTEN on
him as he
mixes drink

(MOONLIGHT.
JUBB STANDING
LOOKING DOWN
THOUGHTFULLY AT
A KETTLE ON THE
GAS STOVE.

Leaves
shot R.

SUDDENLY IT STARTS
TO WHISTLE. JUBB
LIFTS IT OFF AND
POURS HOT WATER
INTO A CUP, STIRRING
THE MIXTURE)

CUT TO BLACK

RECORDING PAUSE

JUBB to Stairs.

5 to G

TELECINE 1: /TO BE EDITED IN/Ext. The Garden. Night.

JUBB, still in his dressing gown, is sitting on a white wrought iron garden seat, in a small alcove, sipping his drink.

All around is the sound of birds 'dawn chorus'.

JUBB is simply sitting as if thinking idly about something. He happens to look up, something seems to catch his eye. He gazes toward the house.

CUT

JUBB'S POV:

The large, victorian house. In an upper window A FIGURE is standing looking down, a slim figure that might be a young girl, or a young man. The light is on in the room behind.

JUBB gazes, unsurprised, he sips his drink looking at the FIGURE, who seems to be gazing down at him. Then the FIGURE turns away as if going back into the room.

After a moment there comes the sound of a piano playing, Beethovens 'Fur Elise'.

JUBB gazes, as if listening, still sipping his drink.

END TELECINE 1.

103.	4	C	4C & Fish Pole	/Fish pole/
		JUBB	3. INT. THE UPSTAIRS HALL. JUBB'S HOUSE.	
		coming	<u>NIGHT.</u>	
		upstairs	(MOONLIGHT.	

(Pause next)

JUBB comes
to CU at
top, turns,
sees door
in L. b/g

He goes
away to
door and
opens it

(JUBB COMING SLOWLY
UP THE STAIRS.

THE SOUND OF THE
PIANO.

AT THE TOP JUBB
PAUSES, PUTS DOWN
HIS CUP. HE TURNS
TO THE DOOR FROM
WHERE THE SOUND IS
COMING. CROSSES,
AND OPENS THE
DOOR.

IMMEDIATELY THE
MUSIC STOPS.

CUT TO BLACK

THE ROOM IS IN
DARKNESS. EMPTY)

RECORDING PAUSE

JUBB to Study

104.

1

H

1H- /Cl/

/Cl/

MS JUBB
as door
opens

4. INT. JUBB'S STUDY. NIGHT.

PAN off JUBB
round room
PULLING OUT
and bringing
JUBB back
in again L.

(MOONLIGHT.
A LARGE ROOM.
NEAR THE WINDOW
WHERE THE FIGURE
HAD STOOD IS JUBB'S
DESK.

IN THE MIDDLE OF
THE ROOM A SMALL
GRAND PIANO.

Let him go
to rear to
window

JUBB COMES IN.
HE SWITCHES ON A
LIGHT. THERE IS
NO-ONE IN THE
ROOM. HE SEEMS
ALMOST DISAPPOINTED.
HE CROSSES TO HIS
DESK. TURNS, LOOKS
OUT OF THE WINDOW
BESIDE IT)

LIGHT Q

RECORDING PAUSE

1. change shot

TELECINE 2: TO BE EDITED IN

Jubb's POV: The Garden Seat.
Night.

He is looking from the same position from which the figure had 'looked'. The seat is now empty.

END TELECINE 2.

105.	1	H	1H- <u>C1</u> -10	
		LS JUBB		<u>C1</u>
		and room	5. INT. JUBB'S STUDY. NIGHT.	
		He turns away from window and comes to piano	(JUBB CROSSES BACK TOWARD THE DOOR. HE PAUSES AT THE PIANO. THEN HE TURNS QUITE BY THE WAY, AND LOOKS AT A LARGE WALL MIRROR.	
		TIGHTEN on him, he looks at mirror		
			IT IS A REFLECTION OF THE ROOM, BUT WHERE HE IS STANDING HE IS NOT THERE IN THE MIRROR. EVERYTHING IS THERE EXCEPT HIM. EVEN THIS DOESN'T SEEM TO SURPRISE HIM.	
		REC. PAUSE		
		Re-pos. 1 to C		
106.	1	C		
		JUBB at piano	RESUME JUBB, LOOKING.	
		He comes to camera - as he comes PAN OFF to mirror	RESUME MIRROR, NOW REFLECTING THE ROOM, INCLUDING JUBB.	
			JUBB GAZES, AT NO TIME HAS HE 'REACTED' TO ANY OF THESE THINGS, HE SEEMS TO ACCEPT THEM, AS IF IN SOME WAY HE UNDERSTOOD THEM.	
		REC. PAUSE		
		Re-pos. 1		
107.	1	C		
		MS JUBB		

JUBB turns
away - let
him go

JUBB TURNS AND
CROSSES TO THE
DOOR, SWITCHING
OUT THE LIGHTS)

LIGHT Q

108.

5

G

MS JUBB

D2/-2J-5G-/B3

D2/B3

6. INT. THE UPSTAIRS HALL AND LANDING.
JUBB'S HOUSE. NIGHT.

(MOONLIGHT.
AS HE CLOSSES THE
DOOR, A BRIEF
SNATCH OF 'FUR
ELISE'.

GRAMS.
Fur Elise

109.

2

J

LS landing

MARIELLA
enters R.
goes to
rear

AS HE IS CROSSING/
BACK TO HIS BEDROOM
A DOOR OPENS.
JUBB'S WIFE, MARIELLA,
A WOMAN OF ABOUT
SIXTY TWO, ONCE
VERY PRETTY - BUT
WHO COULD NOT BE
MISTAKEN FOR THE
FIGURE AT THE
WINDOW, COMES OUT.

THE MUSIC STOPS
INSTANTLY HER
DOOR BEGINS TO
OPEN. SLEEPILY
SHE SEES JUBB)

110.

5

G

2s JUBB/
MARIELLA

MARIELLA: I heard you moving about.

JUBB: (SLIGHTLY IRRITATED) It's
alright, go back to bed. I couldn't
sleep, I made myself a hot drink.
Go back to bed.

(PAUSE.

SHE WATCHES HIM AS
HE CROSSES TO HIS
BEDROOM DOOR)

MARIELLA: ... Was there anybody there?

JUBB: (OFFHAND BUT ALMOST REGRETFULLY)
No.

(HE GOES INTO HIS ROOM, CLOSING THE DOOR.

111. 2 J
MARIELLA
a/b

MARIELLA WATCHES,
PAUSES, THEN GOES/
BACK INTO HER
ROOM, CLOSING
THE DOOR.

CUT TO BLACK

RECORDING PAUSE

Set up cutaway shots.

TELECINE 3: TO BE EDITED IN

Ext. The Drive Outside Jubb's House. Day.

A local taxi is drawing up at the front door. Out of it gets JAMES HALT, pays the DRIVER, then goes to the front door and rings the bell.

He carries a coat, a small suitcase, another case that looks like a small suitcase, and a portable typewriter.

END TELECINE 3.

CUT-AWAYS FOR SCENES 4 AND 5

112. 1 H 1H

Room and
piano
as
reflected
in mirror

5A. INT. STUDY. NIGHT

LIGHTS ON

CUT TO BLACK

RECORDING PAUSE

1 to J

JUBB to window.

113. 1 J 1J

MS JUBB
at window

4A. INT. STUDY. NIGHT

(ARRIVING, LOOKING,
TURNING AWAY)

CUT TO BLACK

RECORDING BREAK 11

3 to H

114. 3 H
MS JAMES

3H & /D1/

/D1/

13. INT. JAMES' BEDROOM. NIGHT

GRAMS.
Alarm
clock
ticking

(MOONLIGHT.

JAMES ASLEEP IN BED.

FROM OUTSIDE ON THE
LANDING COMES A WOMAN'S
VOICE. IT IS MARIELLA
SPEAKING DESPERATELY,
AS THOUGH PLEADING)

MARIELLA: (OOV) There's no-one
there! ... Please!

(JAMES LISTENS)

Why can't you go back to bed?

JUBB: (OOV) You go back to bed,
woman, and stop fussing.

MARIELLA: (OOV) I'm not fussing.

JUBE: (OOV) Yes, you are woman.

MARIELLA: (OOV) There's no-one there.

JUBB: (OOV) There's someone. I
want to see them.

PULL BACK
as JAMES
gets out of
bed and PAN
him to door

A MAN'S VOICE REPLIES,
IRRITATEDLY.

(JAMES GETS OUT OF BED
AND CROSSES TO THE
DOOR.

HE OPENS IT SLIGHTLY
TO LOOK OUT)

MARIELLA: (cont) There isn't, there
isn't, there isn't ...!!!!

115.

2

J

JAMES

B2/-2J-/A2/

B2/A2/

14. INT. THE LANDING. NIGHT.

PAN him R.
and see JUBB/
MARIELLA on
Landing

(MOONLIGHT.

TWO INDISTINCT FIGURES
ON THE LANDING. MARIELLA
AND JUBB.

MARIELLA AGITATED, BUT
KEEPING HER VOICE DOWN)

TIGHTEN
on them
losing
JAMES

MARIELLA: Look, I'll show you! There
isn't!

(MARIELLA TURNS TO THE
DOOR TO JUBB'S STUDY
AND OPENS IT.

THE ROOM IS DARK)

(TO JUBB) You see?! You see?!!

(SHE TURNS BACK INTO
THE ROOM AND SHOUTS:)

There's no-one, no-one! Go away, go
away!!!!

(SLIGHT PAUSE.

SHE TURNS BACK TO
HIM)

(Break next)

(115 on 2)

- 60 -

(OP 19)

JUBB: (QUIETLY, FLATLY, RATIONAL)
Why do you say "Go away", if there's
no-one there?

FULL BACK
with MARIELLA
as she comes
to camera
and see
JAMES

PAN him to
his door

(HE TURNS AND GOES
BACK INTO HIS OWN
ROOM.

MARIELLA GAZES AT
HIS DOOR, THEN SLOWLY
SITS ON A SETTLE,
ALMOST AS IF DEFEATED.

JAMES CLOSES HIS DOOR,
SLOWLY, PUZZLED)

CUT TO BLACK

RECORDING BREAK 12

2 to K
1 to H
3 to J

- 60 -

116. 3 J
CU tape
recorder

3J-/D4/-2K

D4

18. INT. JAMES' ROOM. NIGHT

TAPE

(JAMES IS SITTING AT
A DRESSING TABLE.
HE HAS A SMALL
PORTABLE TYPEWRITER
IN FRONT OF HIM.
THE TAPE RECORDER
IS NEARBY.

WE HEAR JUBB'S VOICE
ON THE RECORDER)

PULL OUT
and TIP UP
to see
JAMES'
reflection
in mirror

JUBB'S VOICE ON TAPE: I never
understood youth, even when I was
young. I always seemed to be,
when I look back at it, on the
way to being grown up. I
missed youth and I could never
get it back.

117. 2 K
JAMES and
tape recorder

(JAMES LEANS OVER
AND SWITCHES OFF
THE RECORDER.
HE LEANS OVER,
TURNS SWITCH TO
RE-WIND AND THEN
RE-STARTS IT)

I missed youth and I could never
get it back.

(SLIGHT PAUSE ON
THE TAPE)

Will that do you, Mr. Halt? I'm
a little tired.

(3 next)

JAMES VOICE (ON MACHINE) "You've been very kind, sir. I'm very grateful."

JUBB (VO): "Not at all. I doubt if any of it has been very accurate ... one forgets."

(A SQWAWK FROM THE MACHINE AS JAMES HAD SWITCHED IT OFF.

JAMES, AT THE DRESSING TABLE, GOES ON TYPING. THEN THERE IS A CLICK FROM THE MACHINE ... AND AFTER A MOMENT JUBBS IS HEARD ... QUIETLY SINGING INTO IT ...

TIGHTEN
slowly to
MCU JAMES

... Oh I wonder ... As I wander ...
Will the angels
Way up yonder ...
... Will the angels Play the harps
for me?

(JAMES HAS STOPPED TYPING AND IS LISTENING. THIS IS SOMETHING RECORDED AFTER HE HAD LEFT. SLIGHT PAUSE. THE TUNE IS PLAYED ON THE PIANO, FIRST WITH ONE FINGER, THEN AS PLAYED PROPERLY, BOTH HANDS AND WELL PLAYED.

JUBBS CRACKED
QUAVERING
VOICE JOINS IN)

JUBB'S VOICE ON TAPE:

"Oh, my heart is growing dreary,
And my ... "

118. 3 J
CU Tape
Recorder

I can't remember the words.
(SINGS) "Oh, I wonder/as I ... "
No, no ...

(ON THE TAPE THE
PIANO PICKS OUT THE
TUNE ON ONE FINGER
AS IF TRYING TO HELP
JUBB'S MEMORY)/

119. 2 K
CU JAMES

... No, I can't remember ...

120. 3 J
JAMES and
Tape Recorder
reflected in
mirror

(THE PIANO GOES ON./

A SQWAWK AS THE
MACHINE IS SWITCHED
OFF. THE TAPE
GOES ON IN SILENCE.

JAMES LEANS OVER
AND SWITCHES IT
OFF)

121. MIX
1 H
LS JUBB
by piano

1H-/C1/

/C1/

20. INT. JUBB'S STUDY. NIGHT

(IT IS IN DARKNESS
BUT MOONLIT.

JUBB STANDING BY PIANO,
GLASS IN HAND,
SILHOUETTED AGAINST
WINDOW.

Slow TIGHTEN,
as he looks
to mirror
PAN OFF to
see
"reflection"

HE TURNS TO MIRROR.
PAN OFF AND SEE NO
REFLECTION)

RECORDING PAUSE

1 to C

(121 on 1)

- 64 -

(OP 36)

122. 1 0 /C1/-10
MCU JUBB /C1/

20A. INT. STUDY. NIGHT

CUT TO BLACK

RECORDING BREAK 13

2 to J
4 to D

Set bookcase, table and
chairs in Study.

- 64 -

123.

3 J

3J-/D4/

/D4/

JAMES
and Tape
Recorder
reflected
in mirror

24.

INT.

JAMES' ROOM. NIGHT.

TAPE

(THE RECORDER
PLAYING.
JUBBS VOICE
COMING OUT OF
IT, TALKING TO
JAMES IN THE
STUDY, DISTANTLY,
THOUGHTFULLY,
AFTER HIS USUAL
DOSE OF WHISKY)

Let him
into
shot L.

PAN L.
with him
as he
goes away

PAN him
back R.
to dressing
table

JUBB:(V.O) I've never regretted being married to my wife, Mr Halt. (CHUCKLES QUIETLY) ... I can't say however that she has never regretted being married to me. (SLIGHT PAUSE) ... I call her The Good Woman ... at my worst I call her, (SNEERINGLY) The...Good...Woman... (GENTLY) ... But I've always thought of her as being a good woman. I always regretted that I was ... disappointing her ... but it always seemed ... I had no alternative. No...alternative! Having already disappointed myself.

JAMES' VOICE:(V.O) ... In what way, no?

JUBB'S VOICE:(V.O) (IRRITATEDLY: WEARY)
Switch the bloody thing off Mr Halt...
I'm tired. All this talk!

(A SQWAWK, THE MACHINE
GOES DEAD.

THE TAPE CONTINUES
FOR A MOMENT THEN
JAMES TURNS IT OFF.

IMMEDIATELY, FROM
OUTSIDE THERE COMES
THE MURMUR OF VOICES,
TALKING QUIETLY.

JAMES LISTENS.
IT IS TWO VOICES, A
MAN AND A WOMAN.

PAN JAMES
to door

THE SOUND IS
INDISTINCT,
IMPOSSIBLE TO
MAKE OUT WHAT
THEY ARE SAYING.

JAMES GETS UP,
SWITCHES OUT THE
LIGHT, AND GOES
QUIETLY TO OPEN
THE DOOR.

124.

2 J

JAMES

/B2/-2J & /A3/-/C1/

/A3/B2/C1/

24A. INT. LANDING/STUDY. NIGHT

PAN R. and
TRACK along
corridor to
2s MARIELLA/
JUBB in
Study

THERE IS NO-ONE
IN SIGHT ON THE
LANDING.
IT IS IN DARKNESS,
LIT ONLY BY
MOONLIGHT.

JAMES GOES OUT
QUIETLY ON TO THE
LANDING.

THE VOICES ARE
COMING FROM THE
STUDY, THE DOOR
IS OPEN.

THE ROOM IN DARK-
NESS.

JAMES GOES ALONG
TOWARD THE DOOR,
QUIETLY.

THE VOICES ARE
TALKING QUIETLY.

JUBB AND MARIELLA.

JAMES' P.O.V:

INTO THE STUDY:

JUBB, WEARING HIS
DRESSING GOWN, IS
SITTING IN A CHAIR,
SLIGHTLY HUDDLED.

MARIELLA, ALSO IN
A DRESSING GOWN,
IS SITTING ON A LOW
STOOL NEAR HIM,
LOOKING AT HIM.

SHE SEEMS TO BE
PLEADING WITH HIM)

(124 on 2)

- 67 -

(OP 48)

MARIELLA: You'll get cold.

JUBB: No, I'm alright.

MARIELLA: Please go back to your room.

JUBB: (SIGHS) You are a very good woman, Mariella, but ... go to bed.

MARIELLA: There's nothing, nothing there.

JUBB: How do I know that?! You say you know it ... but I don't know it. I've seen it!

MARIELLA: What is it you've seen?

JUBB: I don't know! (WRYLY) ... It might be death.

MARIELLA: Oh my dear that's just your.....

JUBB: Or it might be ...(BREAKS OFF)

MARIELLA: (APPREHENSIVELY) ... Who?

JUBB: (BITTERLY) ... Or as you say, it might be my imagination. Go back to your room.

MARIELLA: Only if you'll go to yours.

JUBB: (FLATLY) It makes no difference where I am. The clock stops.

MARIELLA: I'll have it seen to. That'll show you it's nothing!

(Pause next)

- 67 -

JUBB:(ACIDLY) You always were very practical.

MARIELLA: And even if there is something, it'll have to get past me. I won't let it get to you.

Let JUBB
come to
camera and
exit R.

(JUBB SIGHS, AS IF
SHE DOESN'T UNDER-
STAND, RISES)

JUBB: And what if I want it to?

(HE GETS UP AND
CROSSES TOWARD
THE DOOR.

[JAMES CONCEALS
HIMSELF AS JUBB
GOES OUT AND
DOWN THE STAIRS]

A PAUSE, THEN
JAMES LOOKS INTO
THE ROOM.

MARIELLA IS
HUDDLED ON THE
STOOL, HER HEAD
DOWN, ROCKING TO
AND FROM SLIGHTLY.

SHE MIGHT BE
CRYING QUIETLY TO
HERSELF.

WHEN SHE SPEAKS IT
IS QUIETLY, BUT
PLEADINGLY, AS IF
SPEAKING TO SOMETHING
THAT MIGHT BE IN
THE ROOM)

MARIELLA:(QUIETLY, INTENSELY) Please...
please ... please go back ... please
go back!

PULL BACK
slowly to
loose shot
corridor

CUT TO BLACK

RECORDING PAUSE

re-pos. JUBB and JAMES on rostra.

125. 4 D 4D & Fish Pole
JUBB Fish Pole
going
down
stairs 24B. INT. LANDING (ROSTRA). NIGHT

See JAMES
L. f/g

(JAMES CONCEALS HIMSELF
AS JUBB GOES DOWN
STAIRS)

CUT TO BLACK

RECORDING BREAK 14

1 to K
2 to L
3 to K
4 to C
5 to H

Costume change for JAMES.

TELECINE 9: TO BE EDITED IN

Ext. Outside The Jubb
House. Day.

The taxi is waiting as
JAMES says goodbye to
MARIELLA at the door.
He gets into the taxi,
and it starts off.

Ext. Upstairs Window.
Day.

JUBB looking down as
the taxi pulls away.

END TELECINE 9:

126. 5 H 5H-3K-/B5/-/D5/-2L B5/D5
JAMES/
VANESSA/
GUESTS 28. INT. JAMES FIAT. LONDON. NIGHT.

(JAMES AND HIS
GIRL FRIEND,
VANESSA.
A DOLLY MODEL
GIRL, BUT IN-
TELLIGENT.
SEXILY DRESSED,
VERY BEAUTIFUL.

THEY ARE AT THE
DOOR SAYING GOOD-
NIGHT TO THEIR
GUESTS)

(JAMES: Goodnight, goodnight, yes,
(VANESSA: lovely, see you Wednesday,
goodnight.

(VANESSA TURNS
BACK INTO THE
ROOM.

127. 2 L JAMES CLOSES
THE DOOR)/
2s

VANESSA
to camera
and sits

VANESSA: God, I thought they'd
never go!

JAMES to
camera and
f/g table

(SHE PLOPS DOWN
ON THE COUCH,
WEARILY)

HOLD 2s
VANESSA/
JAMES

JAMES: (EDGILY) Well they needn't have come at all if I'd stayed down in the country.

VANESSA:
Nobody said you had to come back, except me.

JAMES: (EDGILY) And I did.

VANESSA: And it's lovely to have you ... if I'm going to have you.

JAMES: Are you staying here tonight?

VANESSA: Well, you don't think I'd hang around with those bores till (LOOKS AT CLOCK) three in the morning^{if I weren't} get the dishes into the kitchen and let's get to bed.

128. 3 K
2s VANESSA
L. f/g,
JAMES R. b/g

JAMES: Do you know what Michael calls you?

CRAB R.
as JAMES
to camera
and sits

VANESSA: Oh God, are we going to have a row? Yes! Vanessa the Undresser. He has for years. Not because I do, but because he would like me to. And the words rhyme. Does that set your mind at rest?

JAMES: ..Not entirely.

129. 2 L on her move
Tight 2s
VANESSA/
JAMES

VANESSA: (YAWN) No, I didn't think it would. Darling you don't understand anything unless it's written on paper. It's because you're an intellectual. Sexy ... but an intellectual. It's one of your greatest drawbacks. Without it you could just be sexy.

JAMES: What d'you mean, d'you mean if I ...?

VANESSA: (SLEEPILY) Perhaps I
don't put myself very clearly ...
I want to go to bed!

Let VANESSA
leave shot
and X shot

JAMES: (IRRITATED) All right,
go then.

(SHE SPRINGS UP,
ANNOYED.

130. 3 K JAMES STOPS HER)/
2s JAMES/
VANESSA

I want to do some work.

VANESSA: All right. Don't be long.

(SHE GOES, SWITCHING
OFF THE LIGHTS.

LIGHTS

Slow TIGHTEN
on JAMES and
PAN OFF onto
wall

JAMES PICKS UP HIS
MANUSCRIPT AND STARTS
READING IT.

WE HEAR JAMES' VOICE
(OVER)

GRAMS

JAMES' VOICE: I think it is quite
true, that in his old age, Powys
Jubb feels he is haunted by
something. What that something
might possibly be, even he himself
doesn't know.

MIX
131. 1 K MCU JUBB

CI

29. INT. STUDY. NIGHT

(MOONLIGHT.
JUBB ALONE)

ZOOM BACK
slowly to
show piano/
photo album
f/g

JUBB comes
to camera

JAMES VOICE: He is the last
of his generation of writers
left alive. All his friends
are dead, and probably he also
feels Death like a presence.
As many other critics have said,
Jubb's books give the feeling
of a burden of guilt carried
too long. (cont.)

JAMES' VOICE: Of a memory
that has clouded his life.
Whatever it is, he will
never say. Possibly he
himself can hardly remember ...
(VOICE FADES) ... Of his
earlier life very little ...

RECORDING PAUSE

JUBB to Landing Rostra.

TELECINE 11 / TO BE EDITED IN /

Ext. Garden Seat. Night

JUBB stands looking at
it a moment, then sits
down. He sips his
drink, then slowly
looks up toward his
Study window.

Ext. Study Window. Night

JUBB'S p.o.v.
The window is blank
and in darkness.

Ext. Garden Seat. Night

JUBB gazing at the window.
He looks regretfully at
it. Then quietly says:

JUBB: ... Not coming back?

END TELECINE 11

132. 4 C 4C & Fish Pole
 JUBB coming upstairs
 Comes to CU at top, see door in L. b/g
 Let him go to rear

32. INT. THE LANDING. NIGHT.
 (MOONLIGHT.
 JUBB COMING SLOWLY UP THE STAIRS, WITHOUT HIS CUP. HE CROSSES SLOWLY TO HIS DOOR AND OPENS IT. FROM INSIDE CAN BE HEARD THE TICKING OF THE CLOCK.
 JUST AS HE IS ABOUT TO GO IN THERE IS HEARD, VERY QUIETLY, THE SOUND OF THE PIANO, 'FÜR ELISE', COMING FROM THE STUDY. JUBB TURNS. HE LOOKS TOWARD THE STUDY DOOR, QUESTIONINGLY. PAUSES, THEN CROSSES TOWARD THE STUDY DOOR. AS HE OPENS IT THE SOUND OF THE PIANO IS LOUDER. HE GOES IN AND SHUTS THE DOOR)

JAMES' VOICE: He married his wife, Mariella when he was twenty-eight and she was eighteen.

133. MIX 3 K ZOOM BACK from wall to MCU JAMES

33. INT. JAMES' FLAT. NIGHT.
 (JAMES STILL READING)

JAMES' VOICE: He first met her when she was sixteen, the sister of a friend of his, Simon Caplin, who introduced them, and there can be no doubt that throughout their life together.....

VANESSA into shot R.

Fish pole
 GRAMS.
 Clock ticking
 GRAMS.
 Für Elise
 CROSS Für Elise and James VO
 B3/D5

(VANESSA'S VOICE
COMES FROM THE DOOR.
SHE IS WEARING ONE
OF JAMES' DRESSING
GOWNS)

VANESSA: Darling, aren't you ever
coming to bed, it's quarter to five.

JAMES: (SLEEPILY) Yes, alright.

VANESSA: Your watch has stopped.

PAN DOWN
and TIGHTEN
on wrist
watch

(JAMES LOOKS DOWN
AT HIS WATCH.
IT HAS STOPPED AT
FOUR TWENTY)

CUT TO BLACK

TELECINE 12: /TO BE EDITED IN/

Ext. Outside Jubbs House. Day.

In the foreground a hearse,
with the coffin covered
in flowers lying inside.

Beyond we see MARIELLA,
with JAMES beside her and
TWO or THREE other MOURNERS,
coming out of the house to
go to the waiting cars.

They get in, the doors are
closed, the hearse starts
to move away.

END TELECINE 12: